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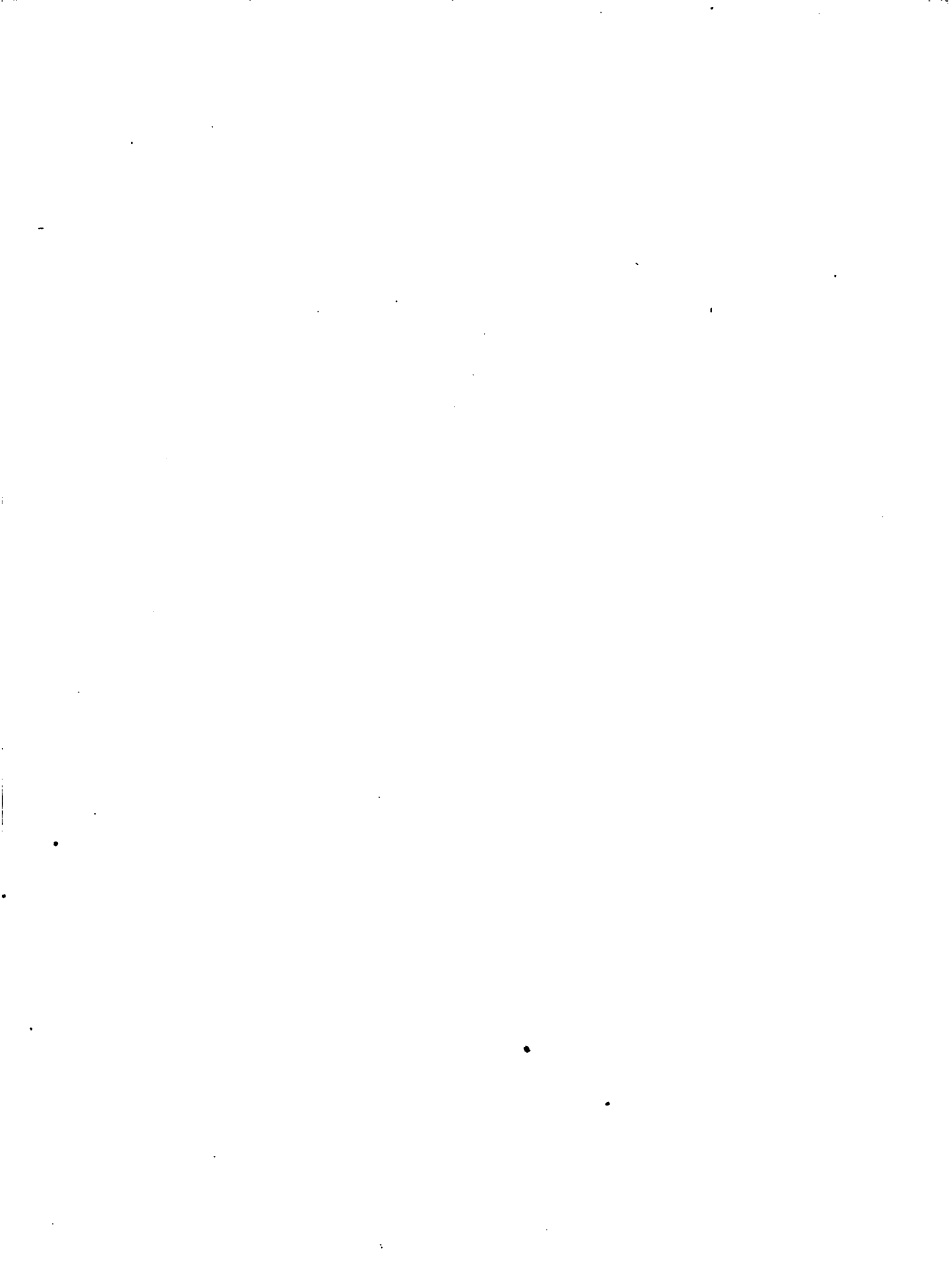
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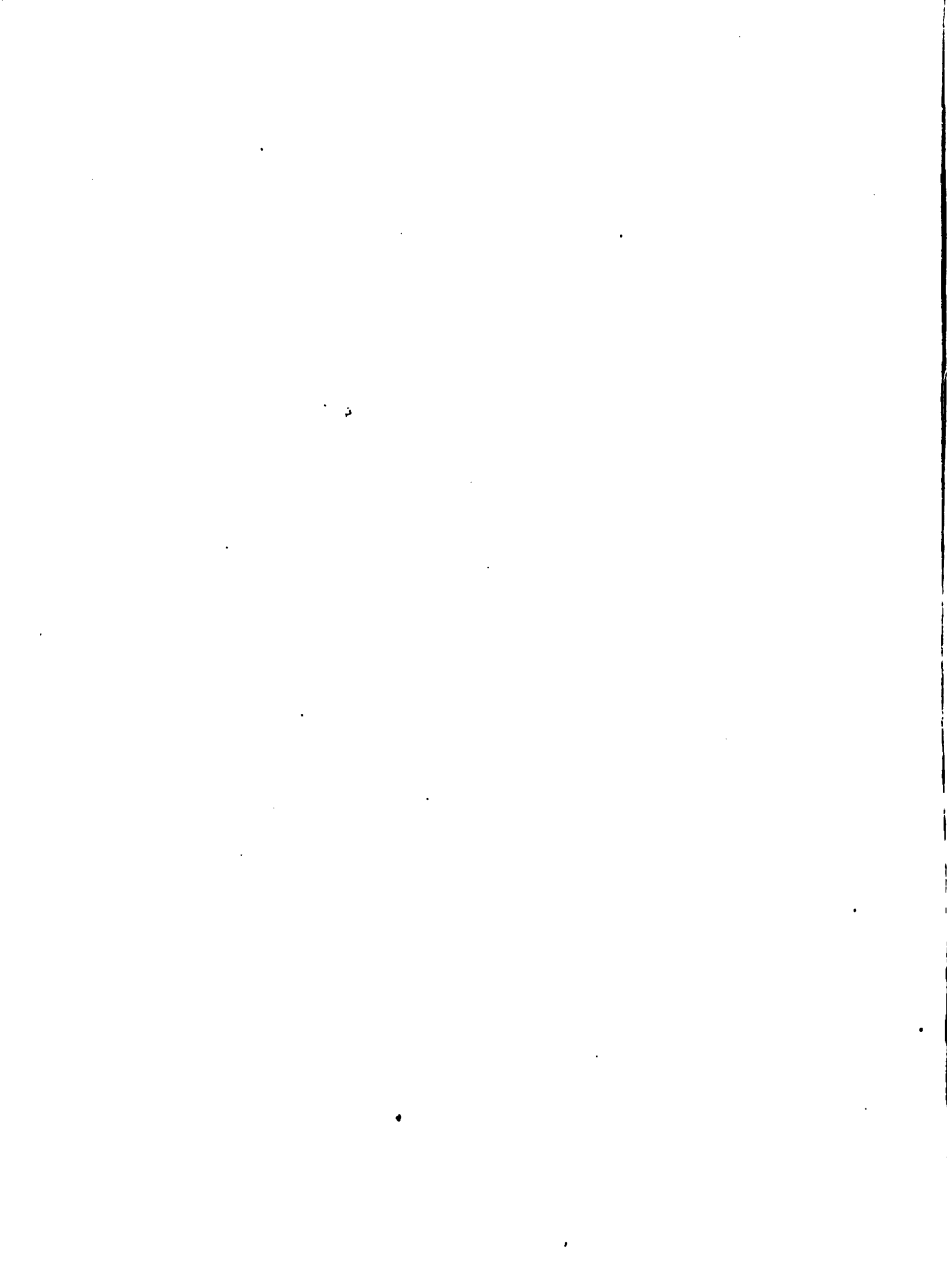


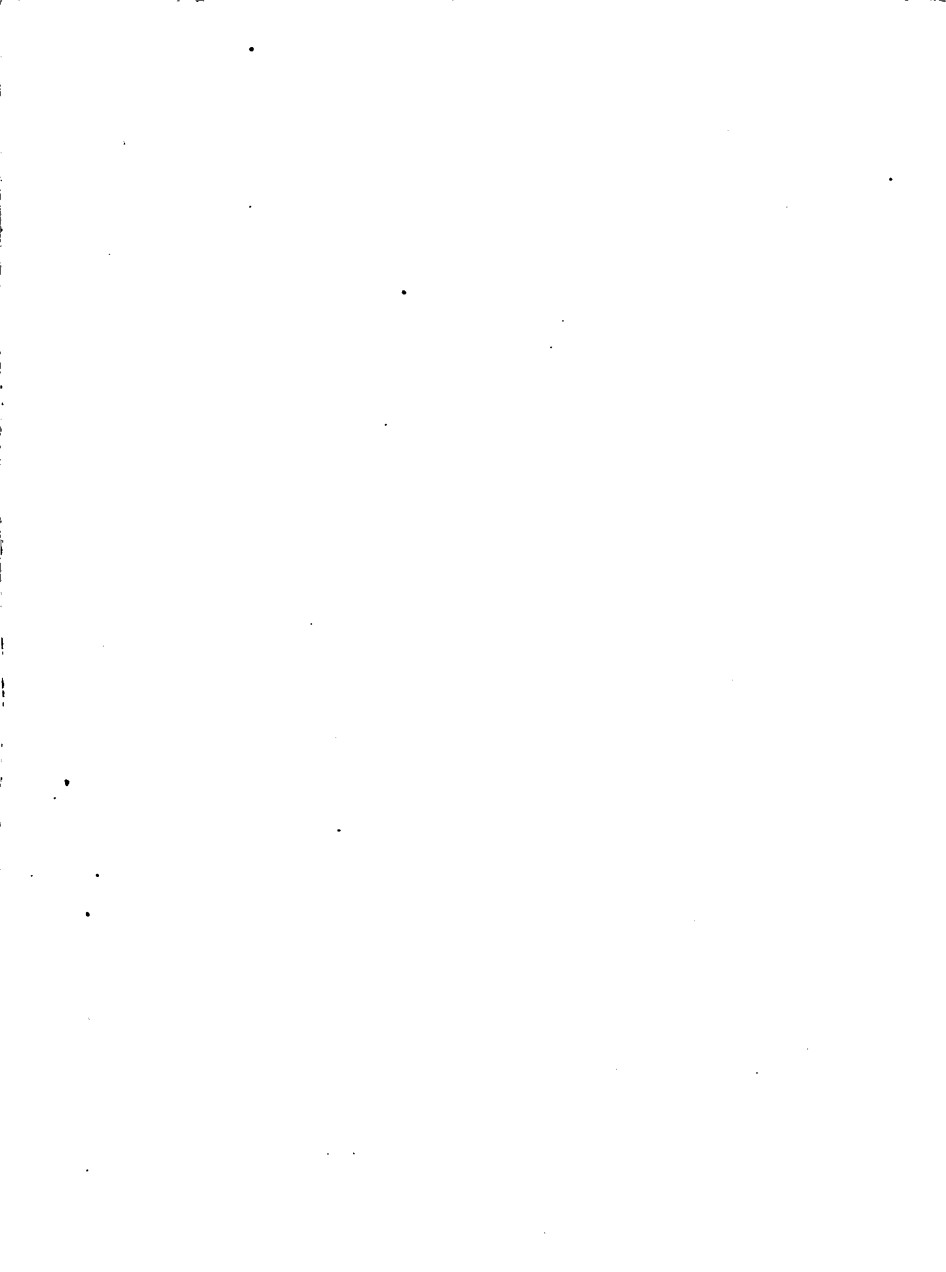
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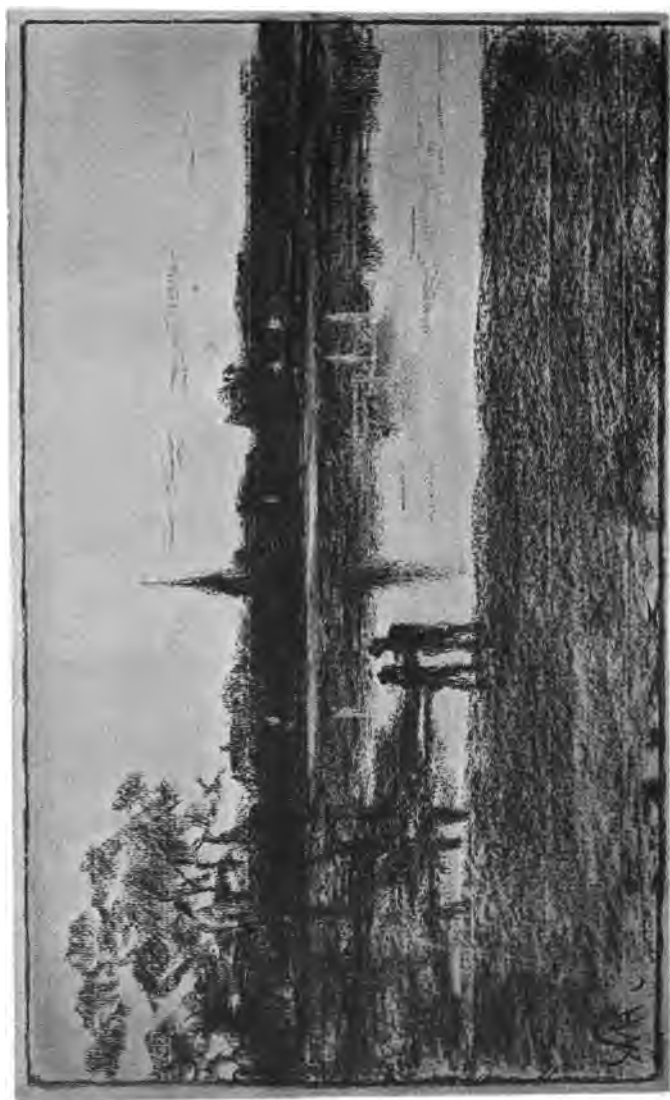
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HINTS FOR PUPILS

IN

DRAWING AND PAINTING.

BY

HELEN M. KNOWLTON.

*WITH ILLUSTRATIONS FROM CHARCOAL DRAWINGS*

BY

WILLIAM M. HUNT.

BOSTON:

HOUGHTON, OSGOOD AND COMPANY.

*The Riverside Press, Cambridge.*

1880.



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To  
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FROM WHOSE TEACHING MUCH OF THE MATERIAL FOR THESE PAGES  
IS OBTAINED.





# HINTS

FOR PUPILS IN

## DRAWING AND PAINTING.

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### Why Learn to Draw?

THE question needs no answer. The uses of a knowledge of drawing are apparent. He who can draw has power. Not every one who draws can become an artist. Great natural gifts, indomitable perseverance that will overcome every obstacle, and a power of great and continued working are what make the artist; yet every one who can draw adds to his capacity for work, whatever that work may be. His hand gains facility and skill, and his mind receives new ideas of classification, order, and proportion. His observation is quickened. He becomes a critic of Life as well as of Art. Nothing escapes him.

**Who can Learn to Draw ?**

An inclination to learn to draw evinces talent. Not every one who attempts it is sure to excel ; but all who desire to learn, can, by seeking the best instruction, and by giving as much time and thought as is given to the study of music, for instance, learn to sketch from nature sufficiently well to gratify their love of the beautiful, and their desire to express in form what others express in tones or in words.

“I saw a beautiful sunset last night, and I would have given worlds for the power to put it upon canvas, even in the rudest manner!” That desire indicates *talent*. Will you *use* your talent or *smother* it ?

**Why use Charcoal for Drawing ?**

“Charcoal is master!” says a French writer on art. And in truth it seems destined to supersede pencil, crayon, India-ink, chalk, for sketches, certainly, if not for finished drawings. The facility with which it can be used, the ease with which correc-

tions can be made, its unparalleled power of giving strong and speedy effect, are its high claims for consideration. Buy the willow stick-charcoal at the shops where artists' materials are sold. The French charcoal is best, and comes in large, soft sticks, *gros fusain*, or in small, harder sticks, *petit fusain*. For paper, get a solid block of Lalanne's white charcoal-paper. The other materials needed are a very soft, flexible stump of chamois-leather; a roll of *amadou* (tinder), which is useful in getting flat, delicate gray tints — sky, water, or flat land for instance; and a piece of soft chamois-leather. Play with the charcoal as a child plays with slate and pencil. Scribble and scrawl till you get acquainted with this new "master." Don't try to make nice pictures! Those can only grow out of good sketches, and you can't make those yet. When you have *played* long enough with the charcoal, and begin to wish to do "something worth the while," try a sketch — not in *outlines* — beware of those for the present! but in *masses of light and shade*.

**What shall we Take for a Subject?**

Draw, for instance, an open door, looking out into a yard or street. Seat yourself at a distance from the door in order to take it all in at a glance. Now for the *values* of your picture! Do not look for more than three or four tints. Determine which is the darkest, which the lightest, and which the medium tint. With eyes wide open you cannot see it *as a whole*. Without knowing it, you are looking at *portions* of your picture. These must not be regarded separately, but with reference to the whole. Almost close your eyelids; or, shut one eye. The effect is like magic! Your eye is single, and your whole body is full of light. Look thus at your subject always — with half-shut eyelids! It will help you to beware of the folly and vanity, not to say stupidity, of making pictures that are merely literal transcripts of nature. Give to your sketch the mystery, the suggestiveness, which the scene has when viewed thus dimly. The mission of Art is to “represent Nature; not to imitate her.”

### How to Begin.

Looking at your subject with eyes half closed, and presuming that it has, at the outset, a certain fascination for you, so that you strongly desire to put it upon paper, you can commence thus: You discover, perhaps, four tints of light and shade. Number them as follows: Sky-light, No. 1. Door-sill, steps, and garden-wall, No. 2. Foliage, No. 3. Inside of the door-way, No. 4. Leave the light, No. 1, clear. Shade No. 4 heavily, with soft charcoal. Nos. 2 and 3 should be shaded with delicacy and care, for "the medium tints color music and painting with beauty." No. 1 is your clear soprano tone; No. 2 your bass; Nos. 3 and 4 tenor and alto; which give you a harmonious chord.

One method of using charcoal is, to rub a soft bit fearlessly over your entire paper, reserving a margin clear; for every sketch should have its limit, or frame. Then with a piece of *amadou*, wool, wash-leather, or the inside of a kid glove, take out the lights

Or, smooth over the surface with the cloth side of the new counting-room rubber, called the "sensible eraser," preparing, with delicate touch, a smooth, flat background.

On this, draw, with the utmost care, your outlines; shading the darks deeply, and taking out high lights with a chamois stump, or a bit of baker's bread — the india-rubber of this charcoal "master." This method is not for beginners, as the smooth, even background should not be disturbed with corrections.

### What to Draw.

Keep on the lookout for subjects for sketches, remembering the golden rule:—

*"Draw whatever fascinates you! Love something and paint it!"*

If you see material for a sketch, consider yourself bound to use it. Do not ask whether another will approve of your choice! That material belongs to *you*! None other can see it with your eyes. God has made a revelation to *you*, and *you*

are to record it as best you can. *Will you do it*, or will you doubt your ability, or question the convenience of doing it just now ?

**"Now is the Time,"**

And the opportunity once gone may never return.

When you have begun to look for pictures in this every-day world about you, you will be surprised to see how the scales fall from your eyes. Every object will have its interest. Not everything will be equally attractive. You will find yourself separating that which is picturesque from that which is commonplace or worse. One will find himself sketching a flock of sheep in a dusty road ; another, a church spire darting into the azure clearness of the noonday sky ; one his neighbor's house and trees against the splendor of departing day ; another, the deep shadows and misty corners of attics, granaries, and barns ; another, a cluster of burdock leaves, or a pillar twined with drooping woodbine. What lovelier subject for a

picture than a child's face looking through a street window? The dark-hued space of the room behind it furnishes the best background that nature or art can supply for the human head.

### **Sketching from Memory.**

"But we cannot stop in the street and sketch the child!" Well, then, draw it from *memory*! "Impossible! I can never do that!" Try it! You have drawn, to-day, an object—from nature or art. Count that day lost in which you have failed to sketch it, in five minutes' time, from memory. Do it as you will, but, in some way, transcribe your impression of the object you have endeavored to draw at sight. Do this daily, or count that a lost day when you neglect it. You will surprise yourself at what you can do, and especially will you wonder at the fact that your drawing from memory will be better than your drawing from the object. It will not evince the labor of which the latter painfully reminds you. It has freshness and force, and you



are astonished to see that you have made a picture, with something real and vital in it. Better than all, this is material which you are storing up for future use. Furthermore, your memory-drawing has given new vigor to your hand ; and to-morrow's object-drawing will show that you have advanced one step.

### Two Golden Rules.

*After every object-drawing make a memory-sketch of the object drawn !*

*Make a memory-sketch, daily, of something that you have seen !*

The musician knows the importance of daily practice of scales and finger-exercises. Shall your application be less than his? Besides drawing what you remember of your object-study, practice making memory sketches of things that interest you wherever you may be.

"But I can't draw!" This is the way to learn. You are charmed by some object or view. You say that it "would make a picture." Look at it until you

have made it a part of you. Seize charcoal and paper, and jot down your impression as you would scribble off an item in your memorandum-book. Do it hastily, and avoid aiming at very careful drawing. Any effort at correctness may destroy the freshness of your impression. The sketch made in five minutes is likely to be better than the one on which you spend an hour. You are trying to remember your friend sitting by the open window. Leave the paper clear for the window-light — unless you dimly suggest some outside object for the distance of your picture : shade darkly the hanging curtains, and your friend's figure. Do not strive for a portrait. You are not really to think of that. Leave the features undefined rather than make a caricature, as you probably will. Do not dwell too minutely on the details of eyes, nose, or mouth. You do not remember them exactly, so do not insist upon representing them. The impression you received was that of a dark figure against a bright window. Keep that impression,

and do not retouch, as no after-work can equal the first free beginning of the sketch.

The power of memory-drawing will grow with use. Practice it daily for two or three years, and you hold the reins of power in Drawing.

#### **Preservation of Charcoal Drawings.**

A charcoal sketch may be preserved by brushing the back of the drawing with a spirit-varnish, made of one third of an ounce of white lac dissolved in one half of a pint of best alcohol. The "fixatif" of the shops may prove to be dark and too strong, discoloring the paper, and making it stiff. In this case dilute it with alcohol. Tack your drawing to a shelf where it will hang without rubbing; or, ask another person to carefully hold it for you horizontally. Use a soft, flat varnish-brush. A cup with a "lip" allows you to pour back the varnish into the bottle. Wash brush and cup at once. Let the drawing hang, undisturbed, until dry; then press it in a book or folio. Thus preserved, it is the most

durable of sketches. Mount it on Bristol or "wood" board, by applying a very little mucilage to the extreme corners of the drawing, and put it immediately under a press.

### Proportions of the Figure.

From chin to collar bone is twice the length of the nose : thence, to lowest part of the breast, one face ; to the navel, another ; to the groin, one ; to the upper part of the knee, two. The knee is half a face in length. From the lower part of the knee to the ankle, two faces ; hence to the sole of the foot, one half a face.

Between the extremes of the breast, two faces. From the shoulder to the elbow, two. From the elbow to the middle of the hand, two. The sole of the foot is one sixth of the length of the figure. The hands are double their breadth in length, and are as long as the face.

Proportions of children, generally : Three heads in length from the crown of the head to the groin ; thence, to the sole of

the foot, two. One head and a half between the shoulders.

### **Form.**

With all your memory-drawing and your free sketching of impressions for impressions' sake, study continually FORM in its minutest detail. If, in so doing, your drawing be encumbered with detail, try for simplicity by carefully rubbing out what is hurtful to the effect of the whole. No one ever worked simpler than Millet; but he often reached that simplicity by putting in every detail, and then effacing them in such a way that the perfect form was felt under the work that seemed done with utmost ease. The highest art is the seeming absence of art.

You want all the drill that academies afford. They force the student to draw in the most exact and painstaking manner. At the same time their system is often depressing, and there is always danger of crushing out individuality under their machine-like methods.

**Values vs. Outlines.**

*We commence with the study of Values in order more readily to get the power of expressing the roundness and fullness of objects, the effect of light and shadow, and the mystery of the distance and atmosphere.*

*The definiteness of Form and Proportion should be constantly studied; and ENDLESS PRACTICE is required to be able to acquire such power. The FIRMEST OUTLINE-DRAWING is most excellent exercise, but that ALONE will not suffice to render the impression which nature produces on our mind.*

## OIL PAINTING.

A KNOWLEDGE of Charcoal Drawing is the best possible preparation for the study of Oil Painting.

On attaining facility in the use of charcoal, the pupil may begin to paint, by striving for similar effects with the use of ivory black and white, to which a little Indian red is added. By a curious contradiction of terms he will find that he has been *painting with charcoal*, and that he is now to begin *drawing with the brush*. As he goes on with the use of black and white paint, he will feel the need of color, and then is the time to use it. We can paint only from within. The love of color is inborn, and those who have it must and will paint.

There are but three primary colors, — yellow, red, and blue. White and black help to make tints and shadows. Set your palette, beginning at the right hand, with a few colors; for instance, white, yellow ochre, vermilion, cobalt, raw sienna, burnt

sienna, ivory black. In mixing tints, take a flat bristle-brush, and drag the colors lengthwise down the palette. The common way of stirring them round and round is better suited to the making of mud-pies. Draw some white down the palette with two or three strokes. Into this cut a streak of yellow ochre; by its side a dash of vermilion, then another of cobalt, using a separate brush for each color. Here you have opaline tints that at once suggest the color and the colored light of the sky. Take clean brushes and try the same method with the other colors, keeping white out of all shadows. Rubens said, "White is a pearl in light, and a poison in shadow."

### **What to Paint.**

Take the simplest objects of still-life, — Fayal pottery, for instance, with simple, flat surroundings. Sketch with charcoal, outlining the planes of shadow and light. You can make a complete drawing, fully shaded, and fix the charcoal upon canvas



with a "Rouget Fixateur," or with any atomizer and "fixatif." Or, save your charcoal outlines by repeating them in water-color (burnt umber is good), using a pointed sable brush.

With large, bristle brushes, paint with the utmost flatness, expending your care on joining the edges of the planes of light, shade, and middle tint. Don't get your jar as round as it really seems. Art should represent, not imitate; and must have more or less of that conventionality of which the Japanese are the extreme types.

Paint, by a side light, if possible, the commonest articles; a wine bottle and glass; a tin cup or can: a china tea-pot, brass objects, etc. By and by, throw a piece of drapery carelessly down, and if it pleases you, paint that. Millet could spend an evening drawing a pair of hose rolled together, a piece of knitting-work, or a skein of yarn. Study the commonest article for the sake of form and color, and you are learning to see and to do.

**Methods of Painting.**

As a general rule, avoid **METHOD** ! It is the bane of art to-day — this seeking for a way. It makes the student self-conscious and pedantic, thinking less of the song than of how to sing it. There is no harm in following for a while the method of a master; but to fasten one's self to that and to decry all others, is fatal to progress and originality. Read everything about painting that you feel is going to help you; and it is well to try the "palettes" of several masters, but not when you can possibly paint from your own sense and feeling for color. When you can forget paints, vehicles, technique, you do your best work.

Field's "Chromotography" gives information in regard to the manufacture of colors and their relative durability. It also treats of the primary, secondary, and tertiary colors. In its pages we find the following from lessons by Rubens : —

"Paint your shadows lightly, letting no white glide into them, for fear of their

being heavy and leaden. Load the lights with opaque color, keeping the tones pure. Lay each tint in its right place ; and, later, melt them into each other by lightly blending them with a brush. On this preparation may be given those decided touches which are the distinguishing mark of a great master.

“Paint your lights white. Place next yellow ; then red, using dark red as it passes into shadow. Then, with a brush filled with cool gray, pass gently over the whole until they are tempered and sweetened to the tone you wish.”

For instance, take flake white ; then cool lemon yellow, or warm Naples yellow ; then cool or warm vermilion, broken into shadow with madder lake, or Cappah brown ; and for the cool gray, use ultramarine ash.

Madame Cave's little hand-book of color, of which there is an English translation, contains full directions for under painting with opposite colors. Her method embraces a rough draught of sienna well

dried ; a half-tone of bluish tint ; then the painting of the shadows with warm colors : lastly, the light of the flesh-tint with yellowish and rosy tones. She always advocates painting first the middle tint ; then the shadows ; lastly, the light.

Thomas Couture, after making a careful drawing, paints with bitumen and *brun rouge*, a *frotte* resembling the sepias of the old masters. When dried, he moistens the shadows with the same preparation, used thinly. While slightly "tacky," he paints the half lights into it, with yellow ochre and cobalt. Makes the high lights with white, Naples yellow and vermilion. Breaks up the secondary lights, more or less, to let the amber preparation show through, thus producing an azure tone. When the picture is dry, glazes the darker portions with vermilion. He gives some important directions, as, for instance, "Lay and leave your color, especially in the shadows." And, "Never mix more than three colors. If four or five are needed, glaze, when dry."

**Allston's Method of Painting.**

"Light is composed of three primitive colors, yellow, red, and blue.

"In natural objects a positively blue, red, or yellow, is never to be found. In the finest complexion there is no positive color. The mass of light, the middle tints, and the shadows, all show a prevalence of the three colors. These are partly local, as the red of the lips and cheeks; and partly prismatic, as the warmth of a reflex, or the cool, bluish tint that joins the shadow. "When pigments are ground with the knife, a dull neutral hue is made, which bears no resemblance to the tint of flesh.

"I prepare my palette with the three primitive colors, with white at the top of the scale, and black at the bottom. I employ Naples yellow or either of the ochres, vermilion, Indian red, and ultramarine. By the mixture of white with each of the primitive colors, I make three grades of tints, which, with the pure pigments, form

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a regular scale of four notes. These I call *virgin tints*.

"Lastly, taking yellow, red, and blue, I mix them to a neutral color which may be called olive. Indian red and black serve to deepen the tone of this olive.

"I paint all the positive shadows with olive, in a good, solid body. The half-tints I go over more slightly, so as to get up the general effect of *chiar-oscuro*. Taking on my brush a little of the lowest of each of the virgin tints, I mix them gently on palette, and paint into the shadows. A like mixture of the next higher tints fills in the half tints, and the highest occupy the place of the mass of light.

"In the mixture of these hues I use less blue than red and yellow, — for these latter imitate the warmth of flesh color. Having prepared the head thus, I blend the colors with a softener, and then compare my head with the model. If the lips and cheeks want color, I break in pure red of the requisite grade. If the reflexes are too neutral, red and yellow give them

warmth. So some parts require to be cooled by blue broken in.

"These positive tints, broken into a neutral ground, have a wonderful sparkle and brilliancy, owing to the contrast.

"The mixture of colors by the brush has been only a partial one. A microscope would show small particles of each color, perfectly pure. This gives a tenderness of tone, and an appearance of internal light. This method relates only to the use of solid body-color, called *impasto*. It is the ground work and essential of all good pictures. At first everything is kept broad and vapory. The final touches of high lights and sharp touches of shadows, give the life and animation.

"When the picture is dry I give it a slight glaze of asphaltum, just enough to lower the tone a trifle.

"By means of glazing a painting over certain portions with transparent colors, I not only heighten the brilliancy of the tints, but model up the details with a finish which cannot be attained in a fresh *impasto*.

"I mix Roman ochre, Indian red, and ultramarine to a neutral tint, which I call Titian's dirt, and find it very useful in modeling up detail.

"The power of glazing, when used to heighten the brilliancy of color, is wonderful. Take a canvas and paint it as black as you can make it with solid colors. When it is dry glaze one half of it with repeated coats of asphaltum and blue, and you will find the unglazed part almost slate-color by its side."

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In the matter of processes no two masters agree that one way is better than another. The following is believed to have been used by Paul Veronese:—

Cover canvas with white, light red, and a little ivory black. Get a cool, gray tone. When dry, put in your painting with light red and cork black in the shadows. To hurry the drying of it, scrape it down flatly. Leave it vague and broad. On this put great sweeps of color, rather thinly.



Sir Joshua Reynolds believed in under painting with blue. Cobalt, ivory black, and white, make a good preparation on which to paint.

It is well to accustom one's self to modeling freely in monochrome.

Perhaps the simplest palette for this work includes only white, burnt sienna, and Prussian blue.

### **To Paint Black Stuffs.**

Lay the work in, in a general way, with Indian red and ivory black. When fully dry, use black with a little Prussian blue and Indian red. In the lights add white, Vandyke brown, and perhaps a little more Indian red.

The lights in black silk may be painted with ivory black, cork black, malachite green, and Indian lake.

### **Canvases.**

The best are absorbent, as the oil sinks in and leaves the colors pure and brilliant. Oil darkens, and its use is to be avoided.

A good preparation for canvas, or for stretching boards, can be made thus : —

Melt and boil a quarter of a pound of glue in a pint of water. In a pint and a half of water mix a pound and a half of whiting. In a half pint of water melt and boil three ounces of soap. Mix the whole together, stirring it well, and boil for a few minutes.

This makes an excellent absorbent preparation. If a lead surface is preferred, it can be painted with white lead and spirits of turpentine.

Hundertpfund gives a good preparation made of paste and pipe-clay ; the paste to be made of flour mixed with cold water and stirred until it looks like thick milk. Boil slowly for a half hour, stirring in warm water, and making a smooth, shiny paste.

Lay some crumbled pipe-clay in water until it is penetrated and dissolved. Stir in water until it is as thick as the flour paste. Mix these two in equal quantities, and pass through a hair sieve. The mass should be as thin as for water-color painting.

Warm it again, and spread over canvas or board, while warm, until the pores are filled. Cover this thinly with an oil-color of white lead and oil of turpentine. Dry it, and scrape down any roughness with pumice-stone, washing off the dust. Spread again with the white oil-color, using no turpentine, as it must be thicker than before, in order to cover. Touch this with a badger-hair pencil, then sift over some fine flour, which will combine with the oil. Dust off superfluous flour, and dry the canvas well in the sun.

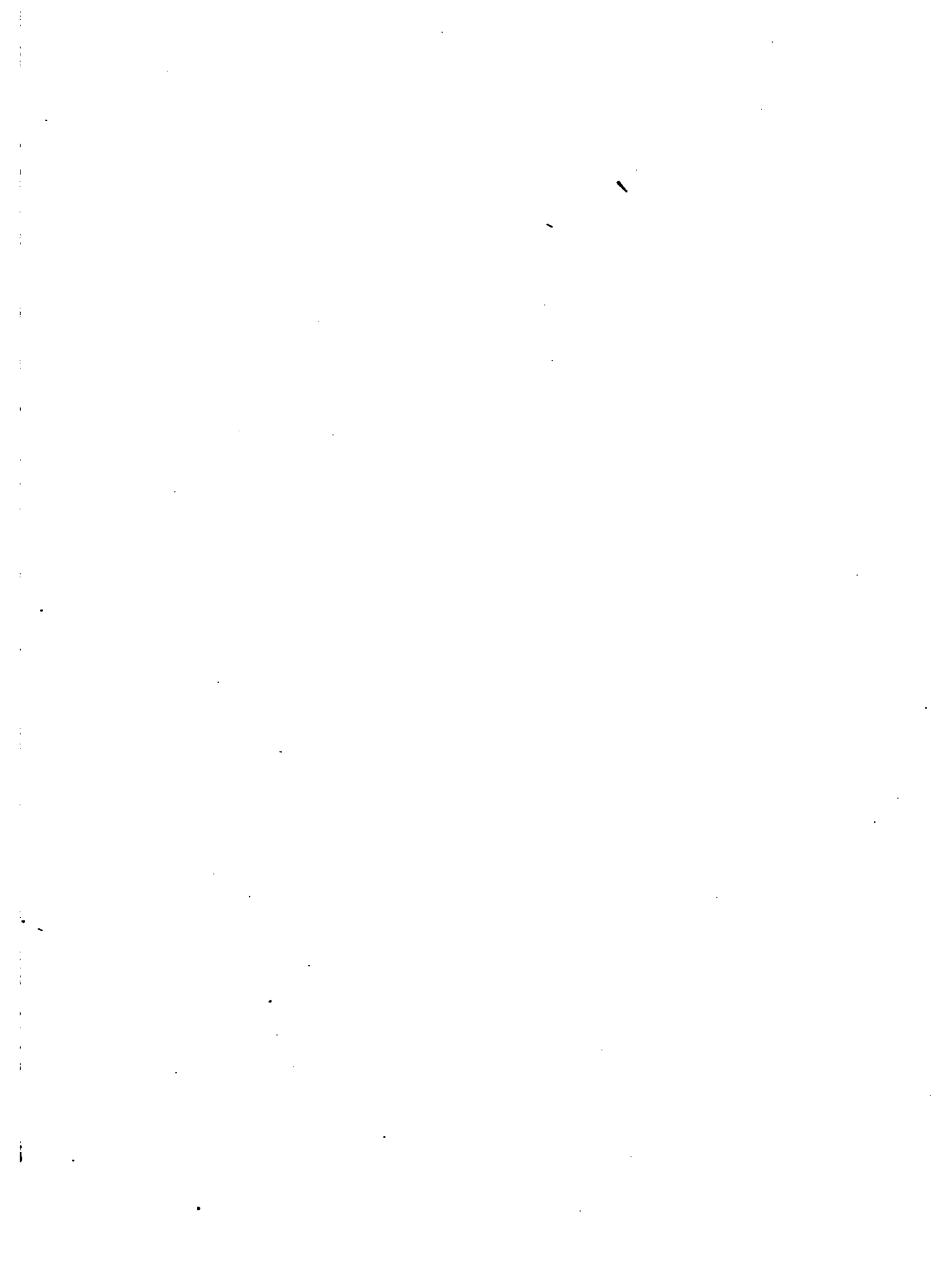
*To clean a painting*, varnished or not, use a slice of raw potato with water, rinsing it afterwards in clean water, and dry with a moist piece of chamois-leather.

### Varnishes.

Picture, or mastic varnish is best. Thin it with spirits of turpentine. If you wish to paint on a varnished picture, use equal parts of turpentine, oil, and mastic varnish, a mixture which is better for standing a while.

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Retouching varnish, thinned with alcohol, enables one to go on with a painting that is sunken in without the objectionable process of "oiling out." The later painting can also be rubbed out without injury to the first painting if this varnish has been used.

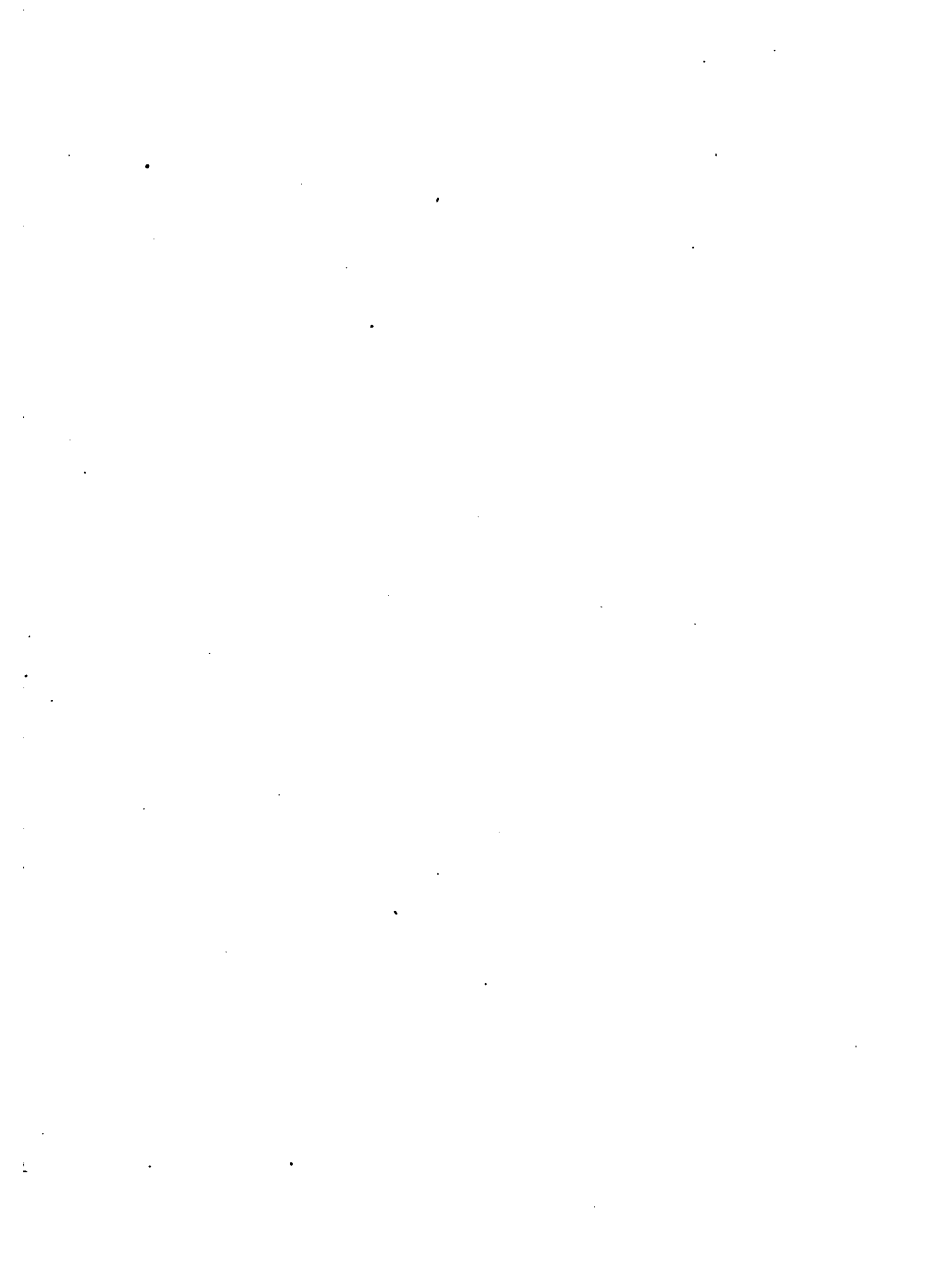














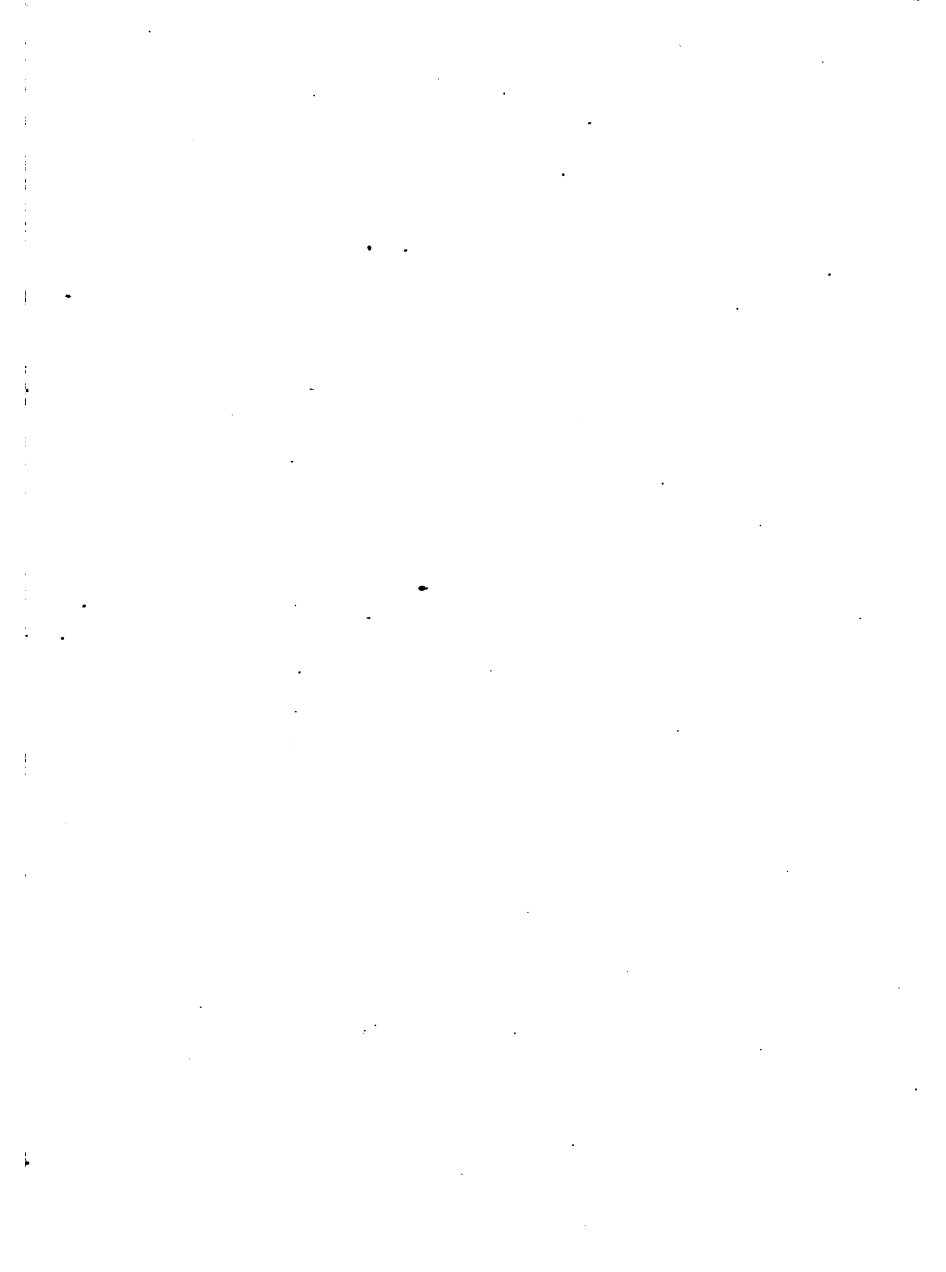
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"I prepare my palette with the three primitive colors, with white at the top of the scale, and black at the bottom. I employ Naples yellow or either of the ochres, vermilion, Indian red, and ultramarine. By the mixture of white with each of the primitive colors, I make three grades of tints, which, with the pure pigments, form





















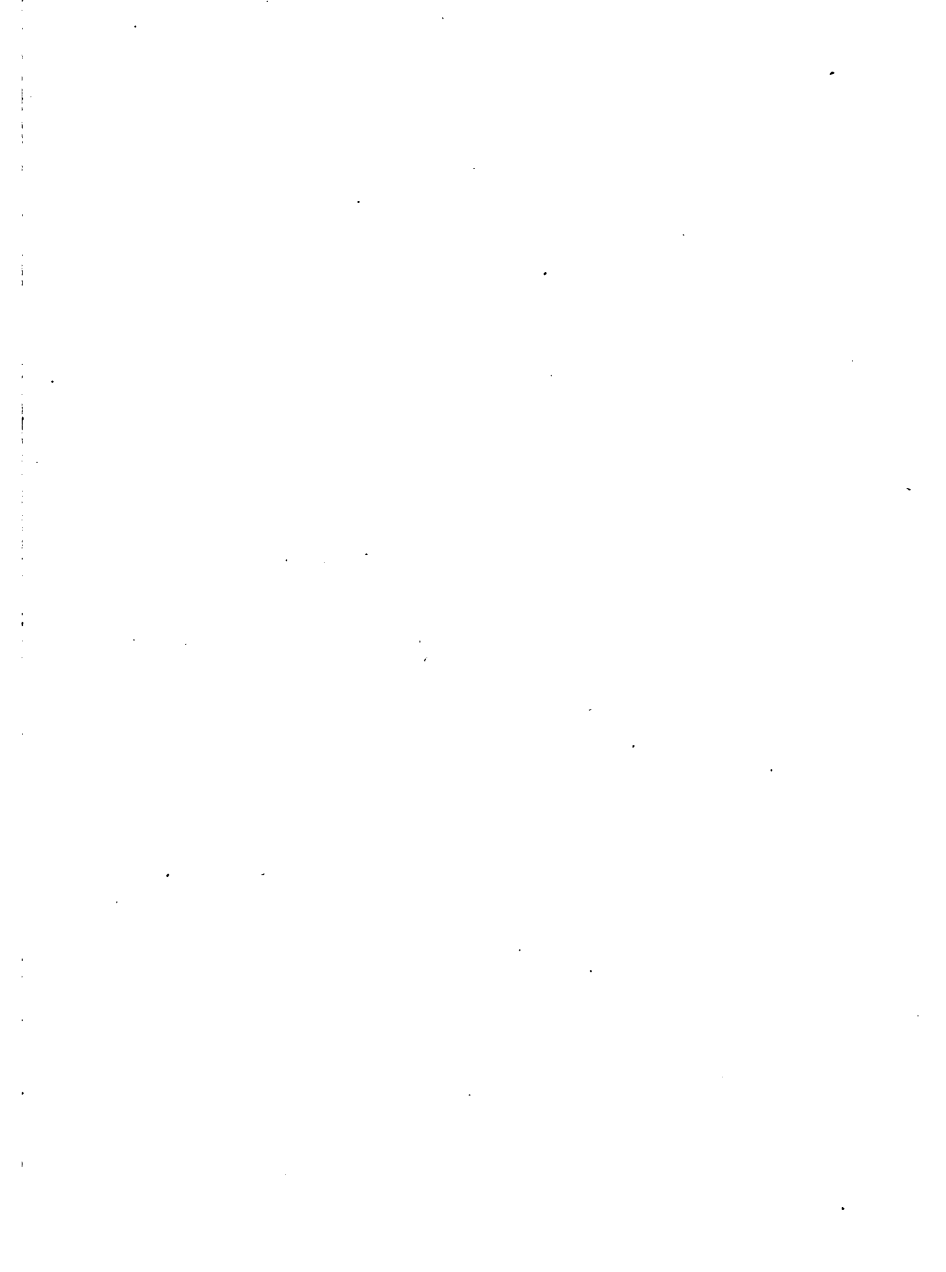




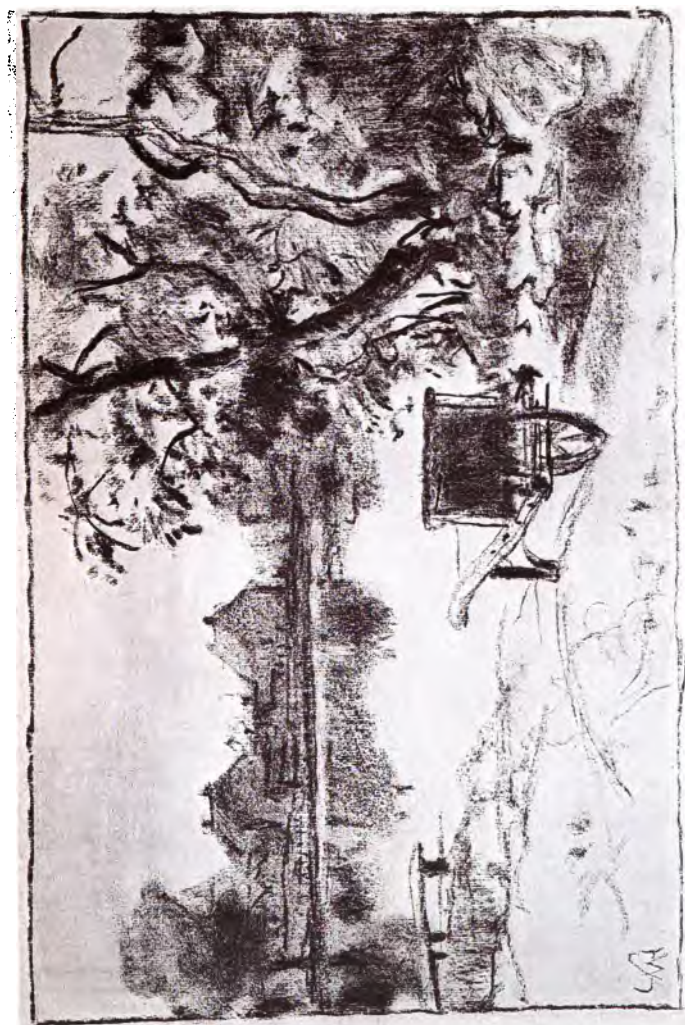




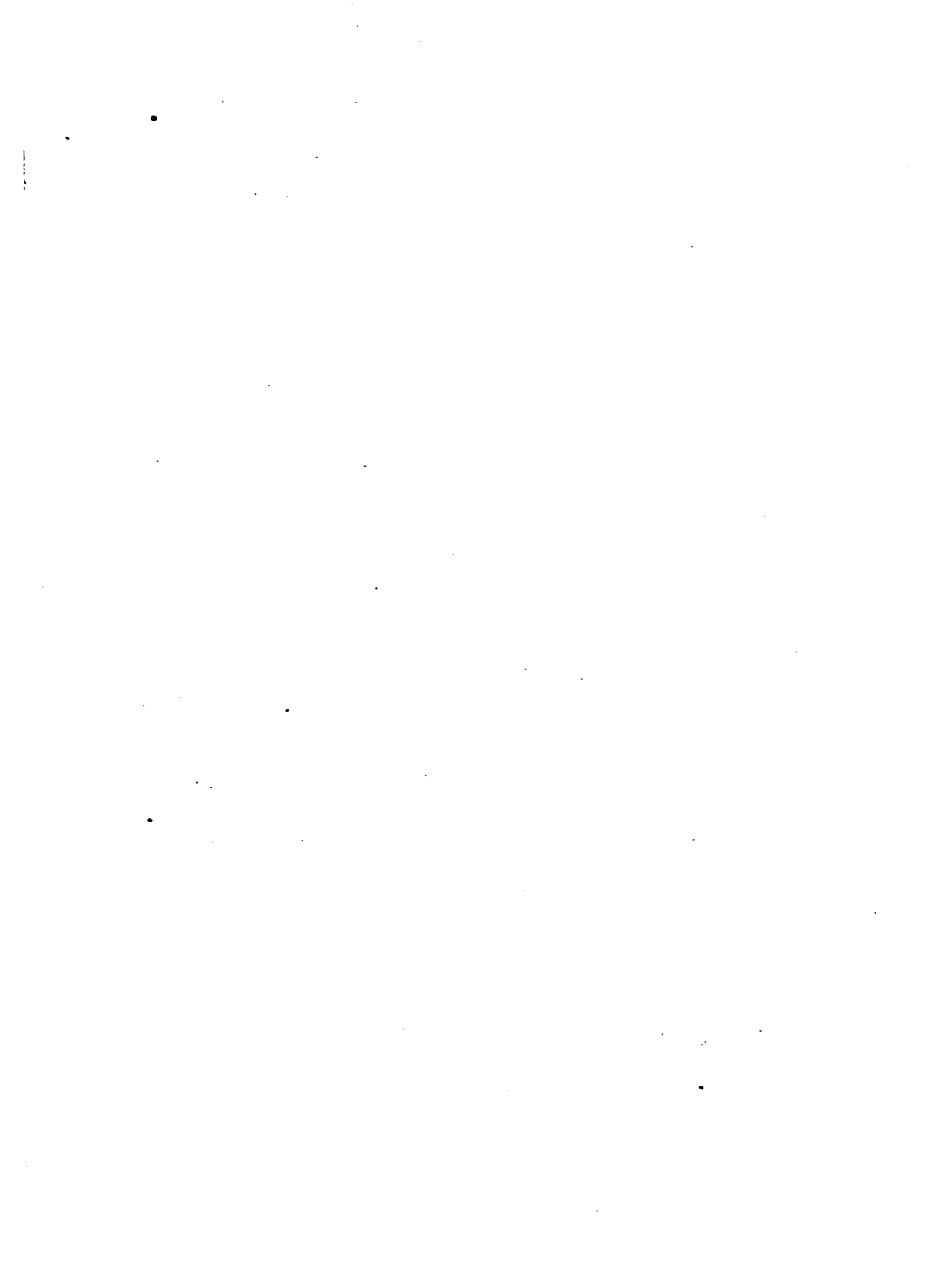












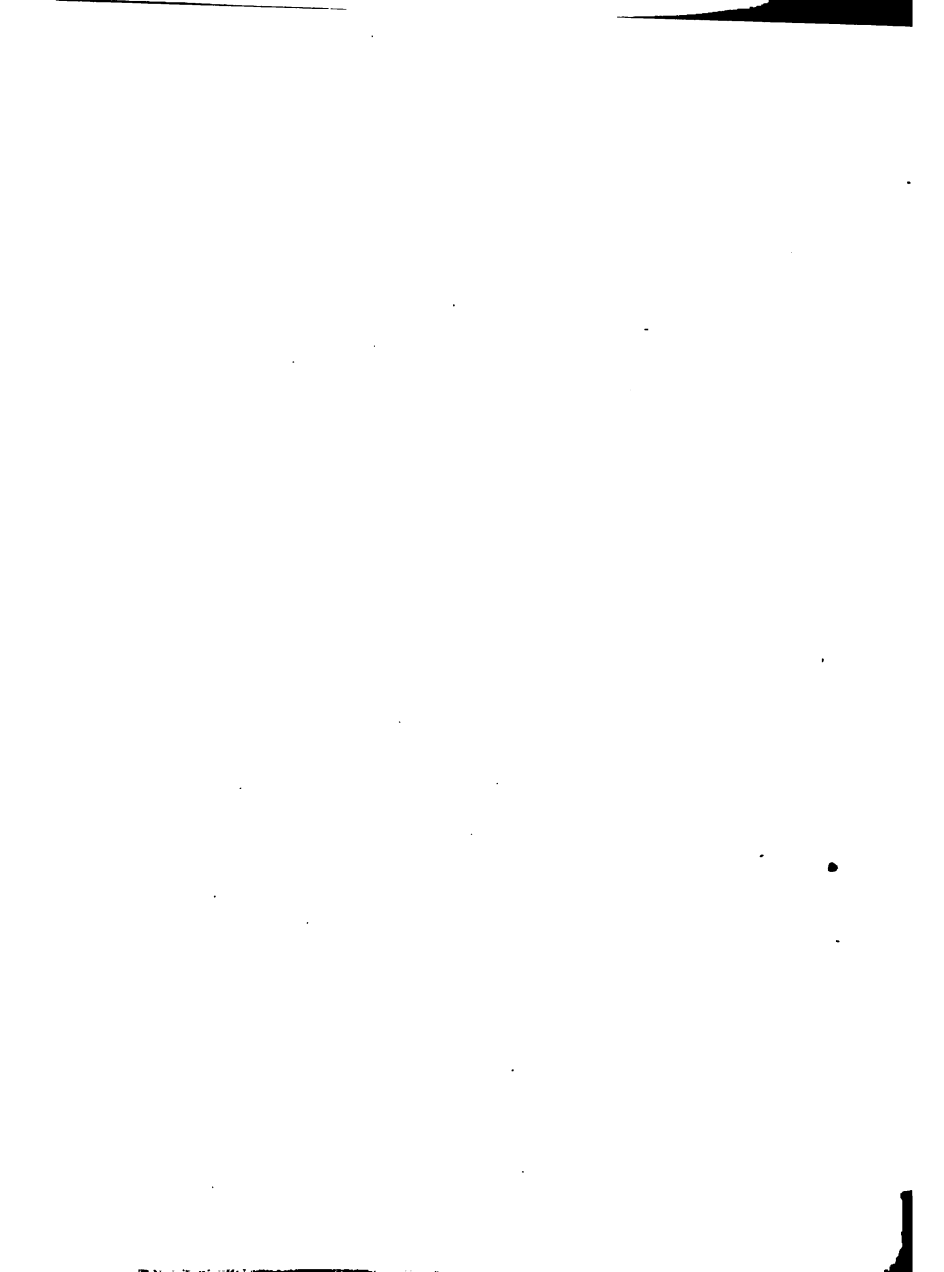


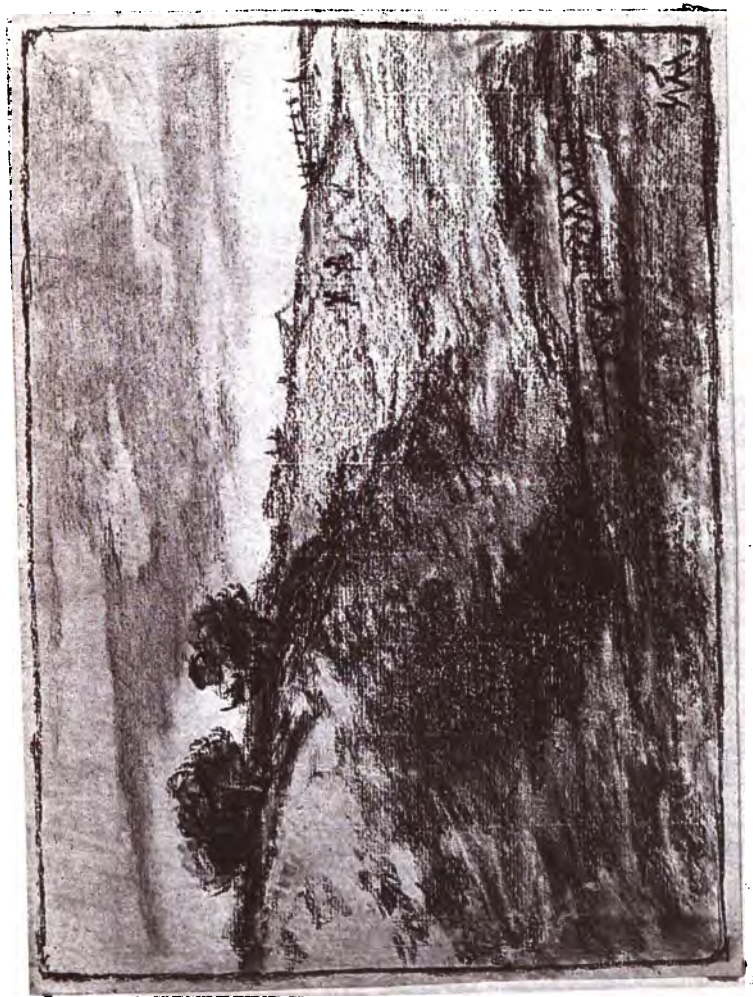






















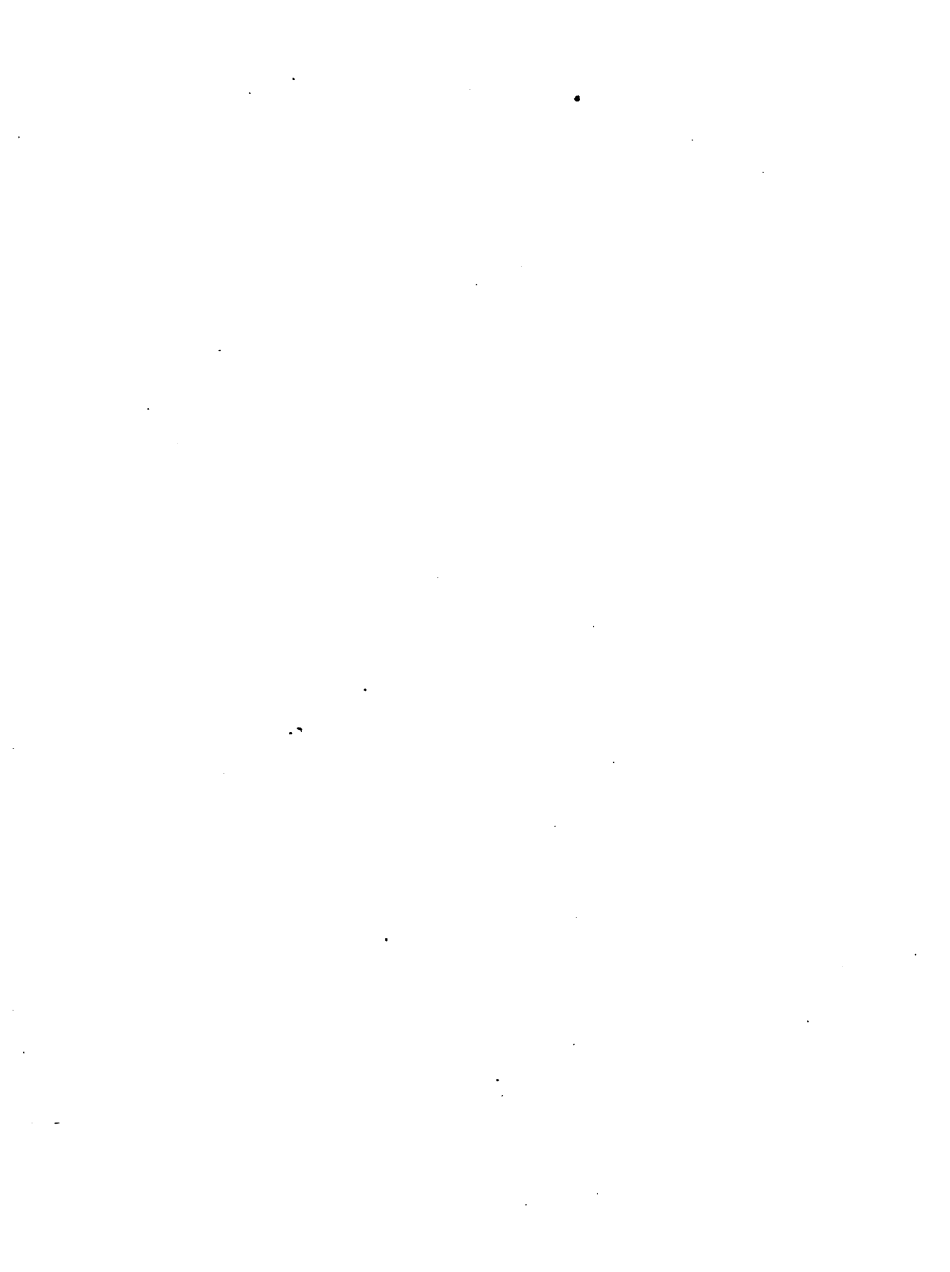












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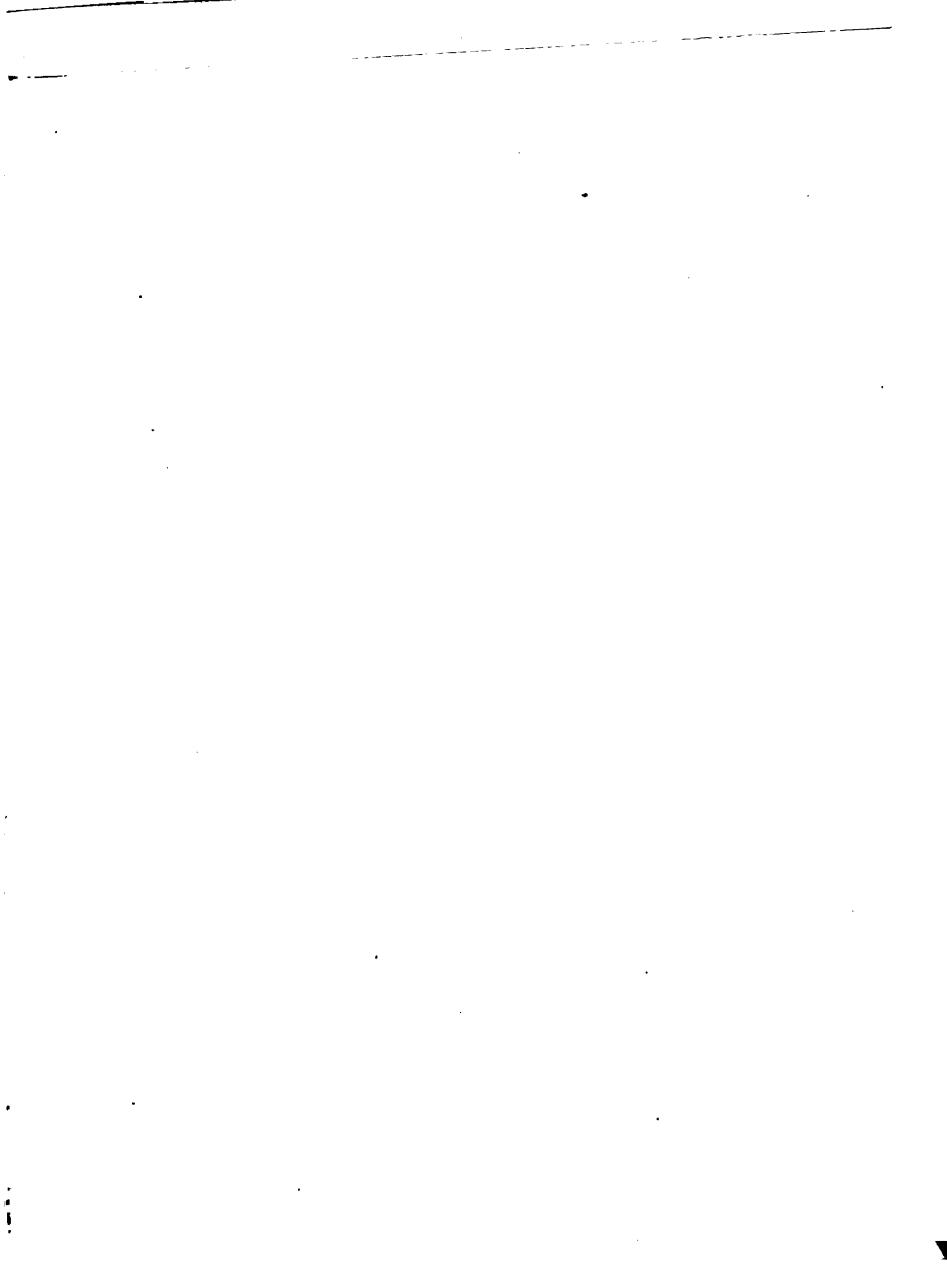
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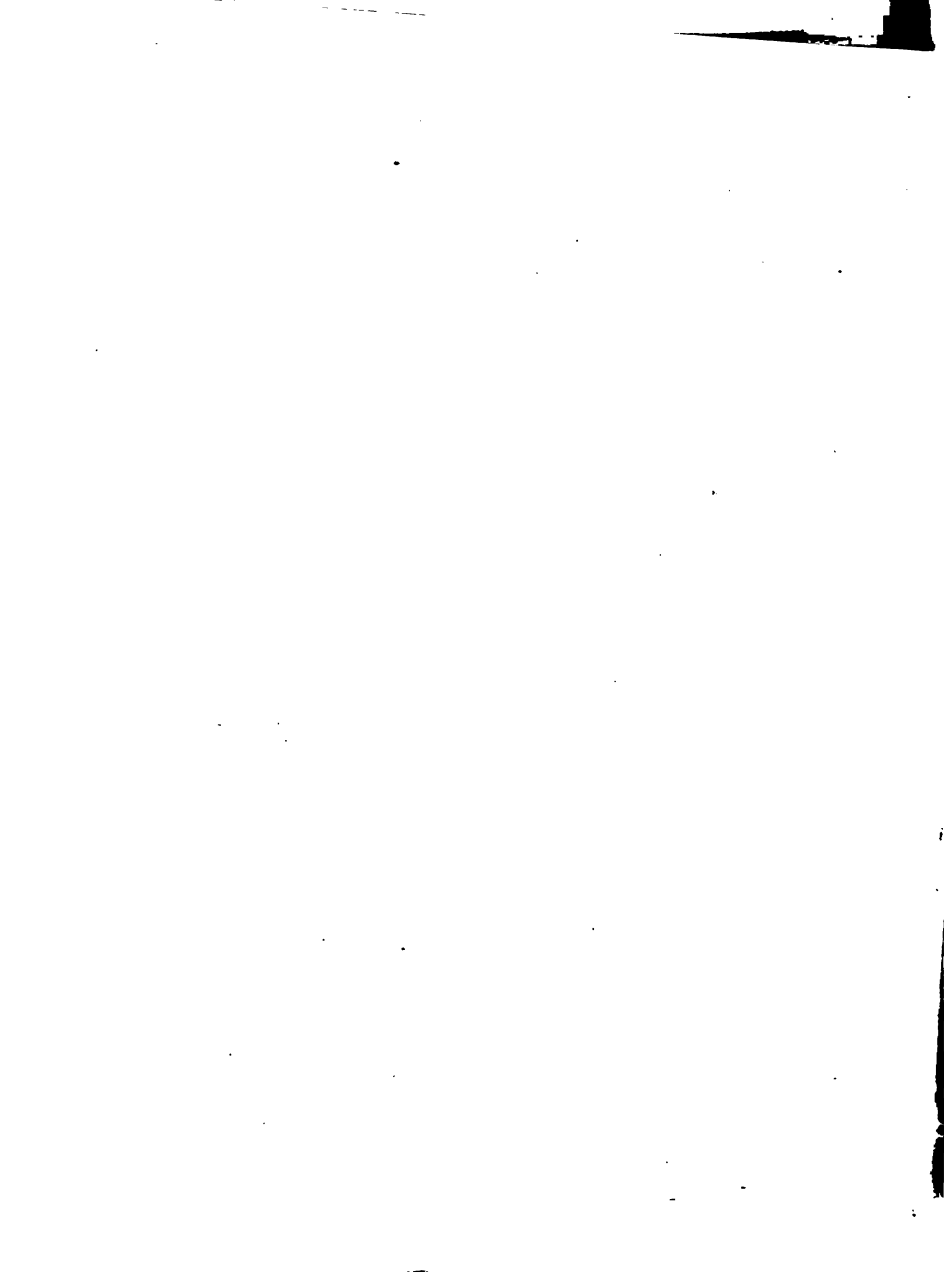
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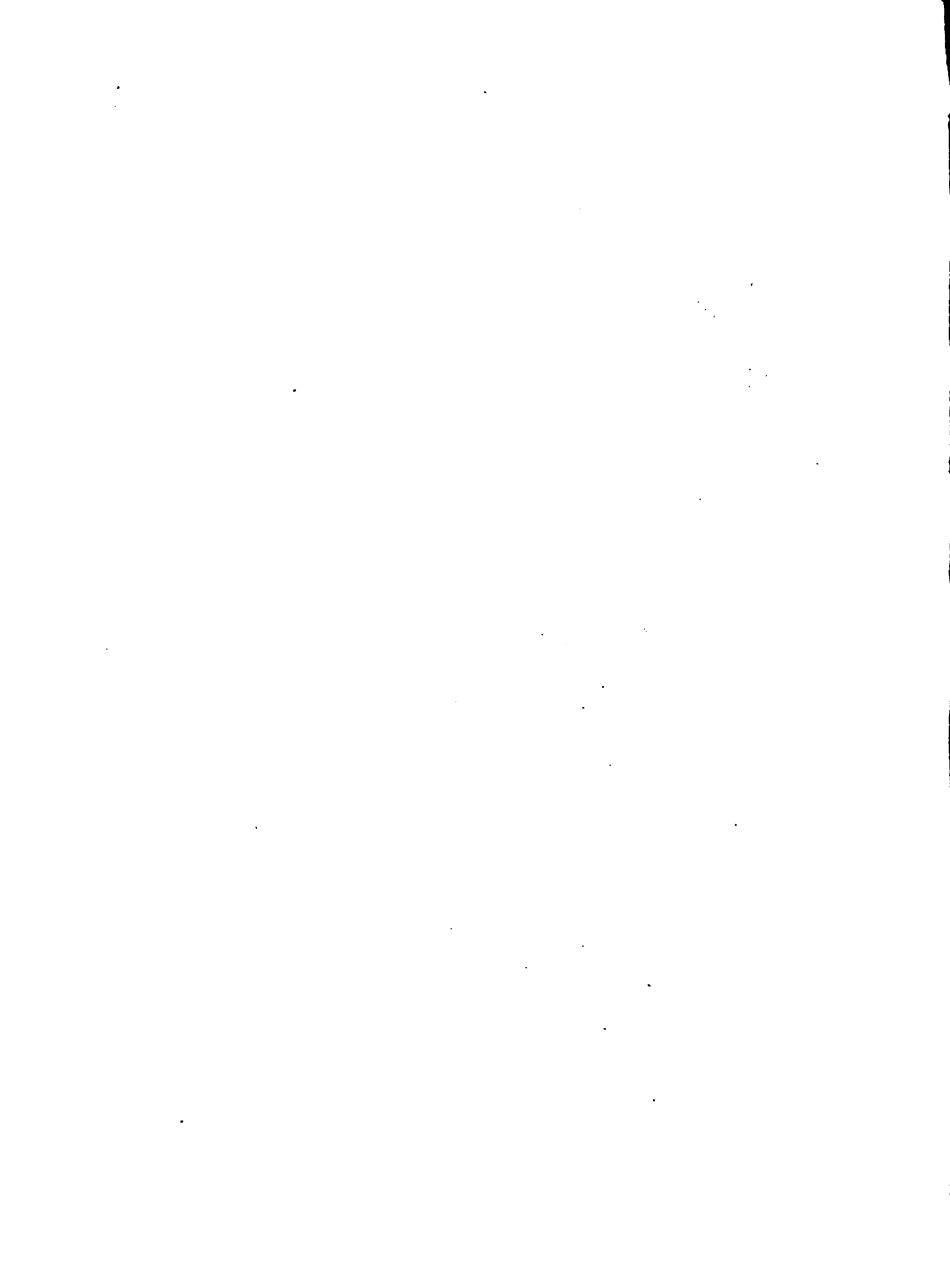




































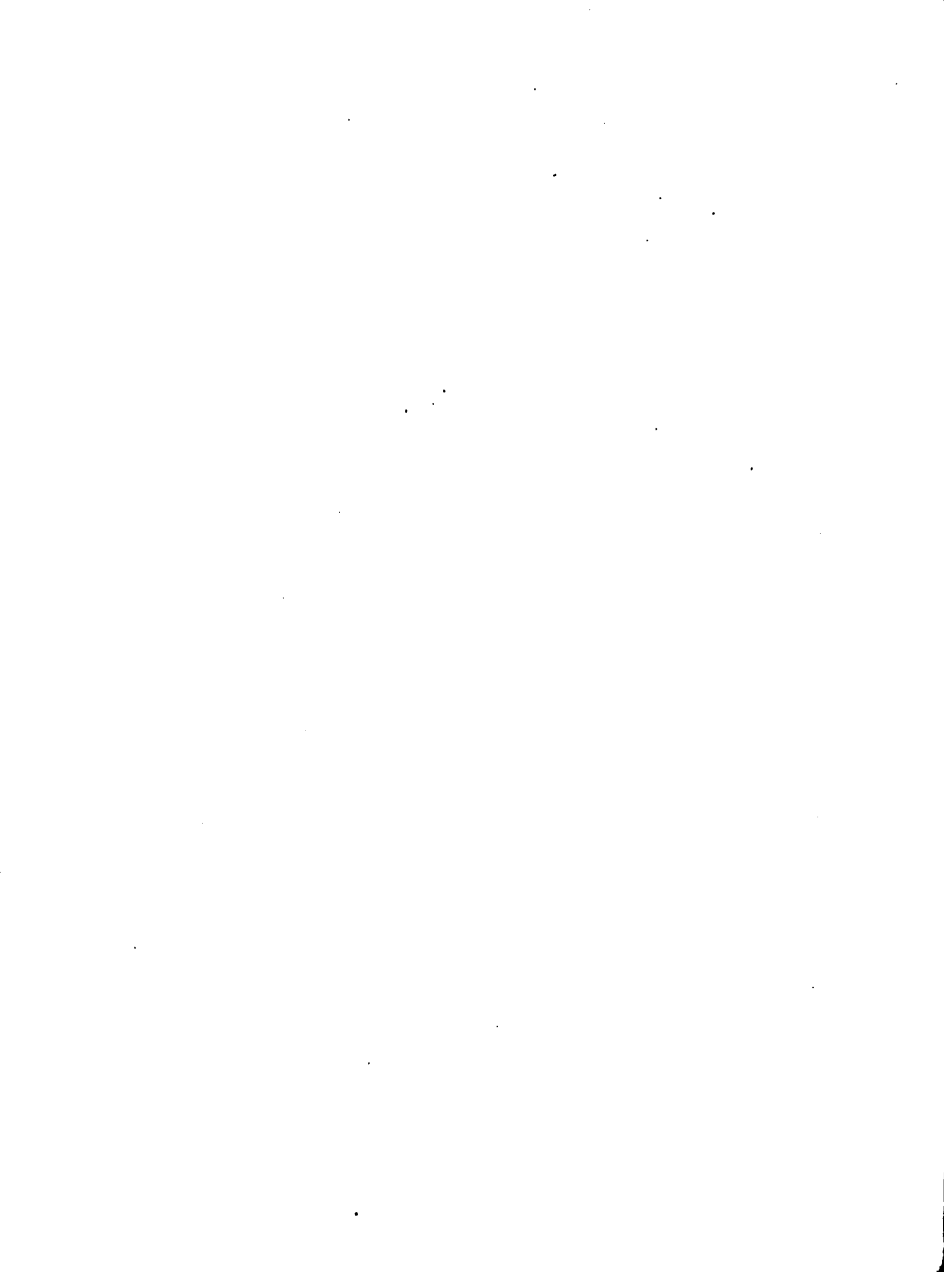


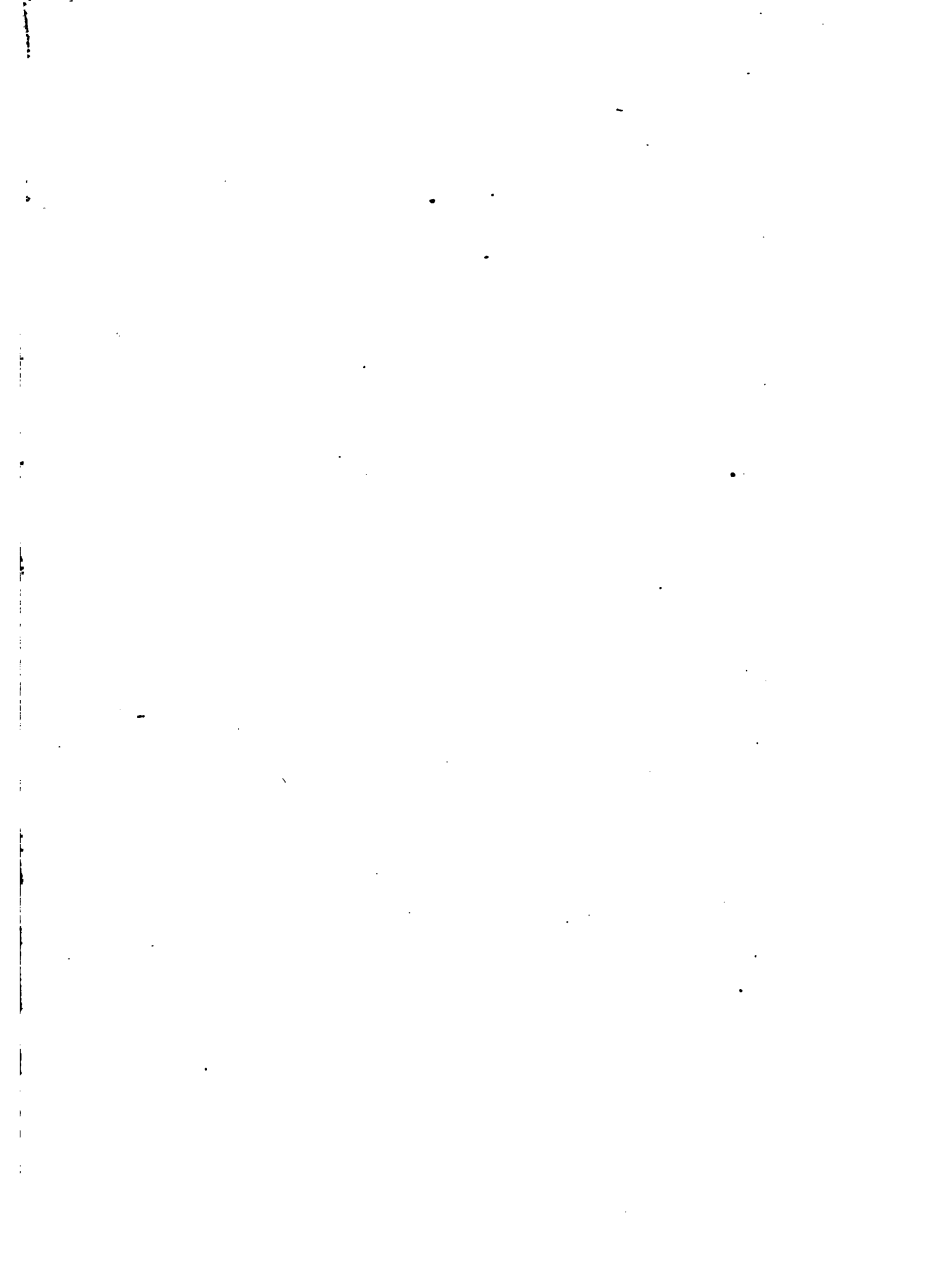


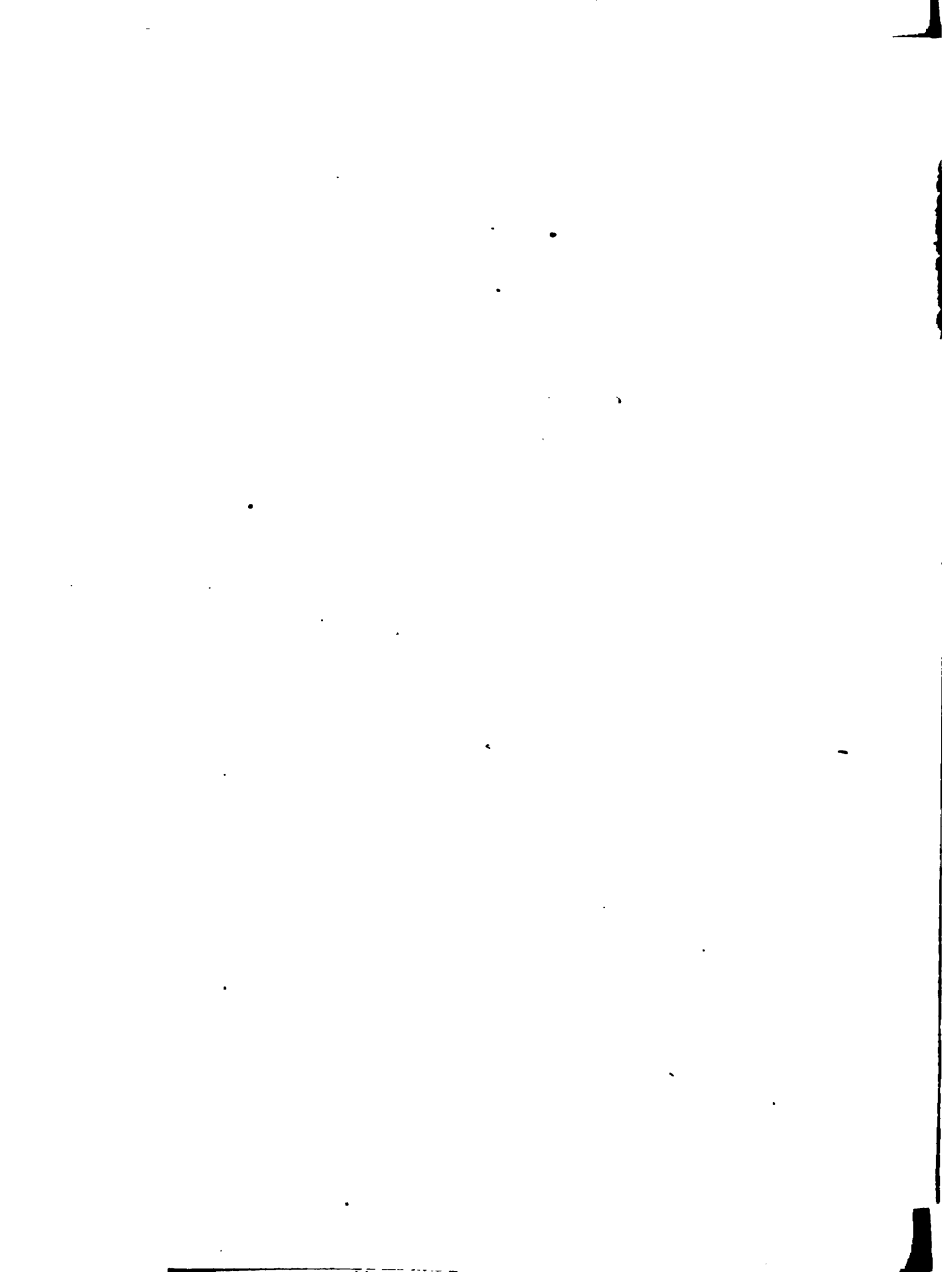




























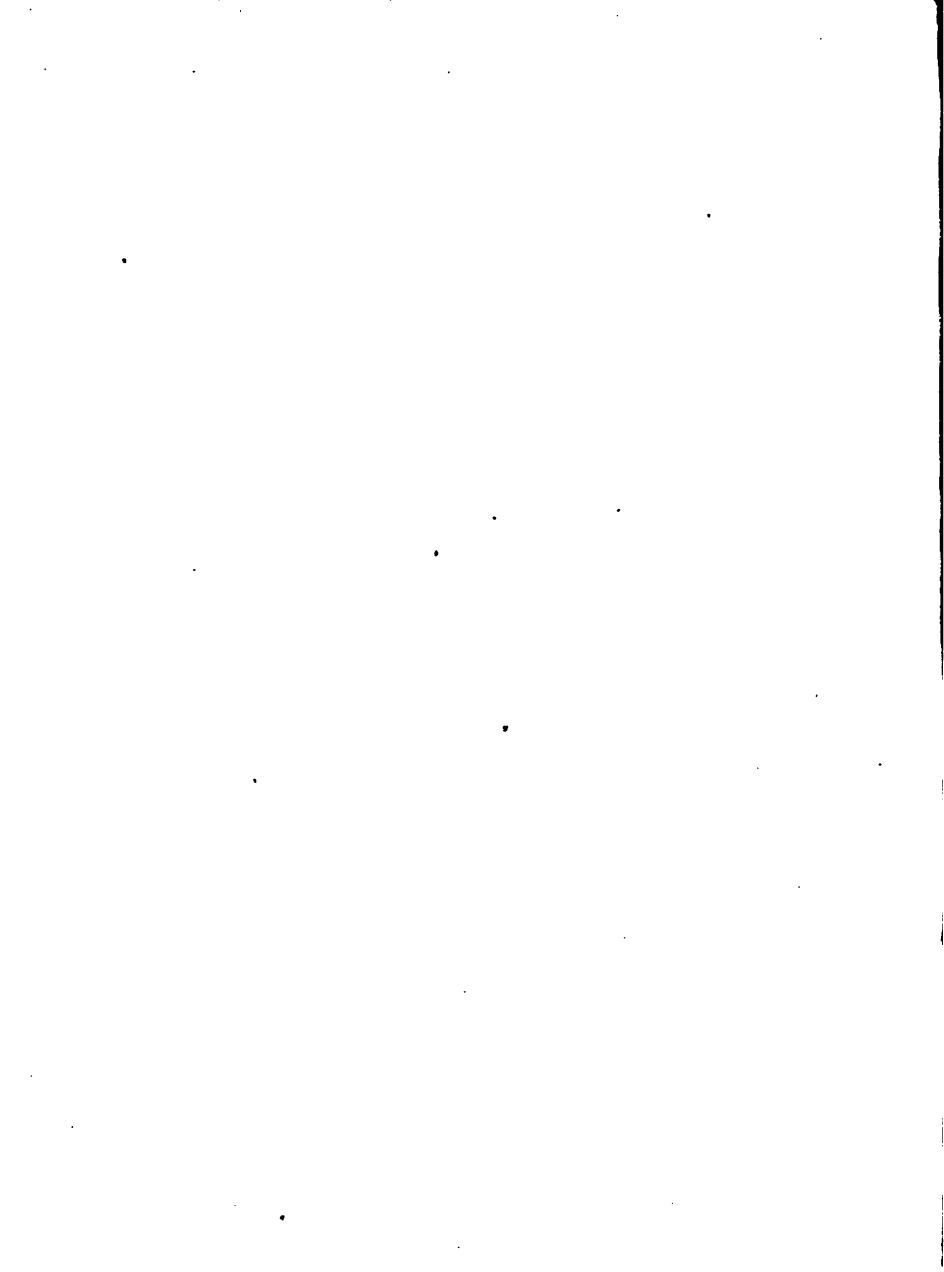


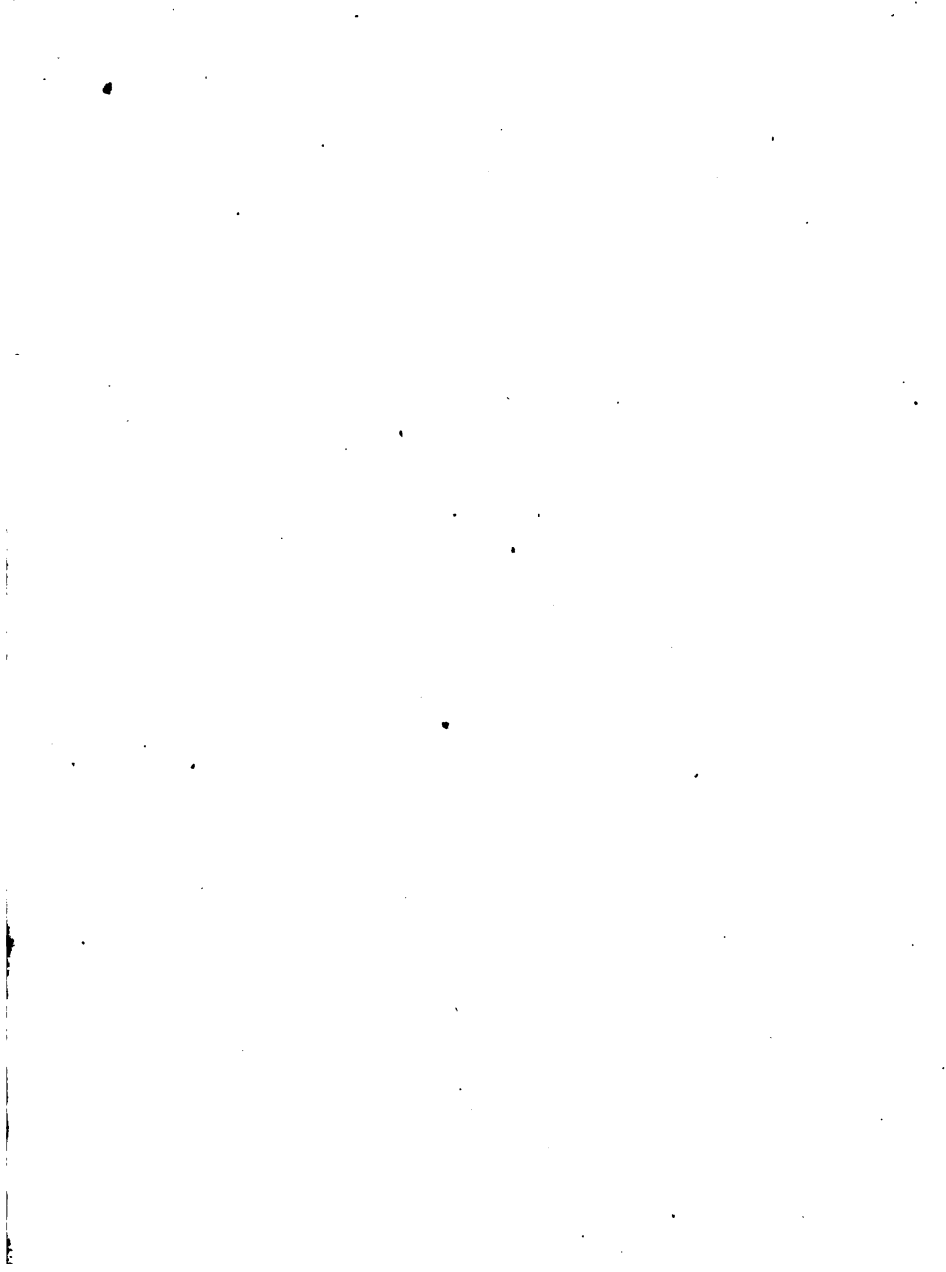


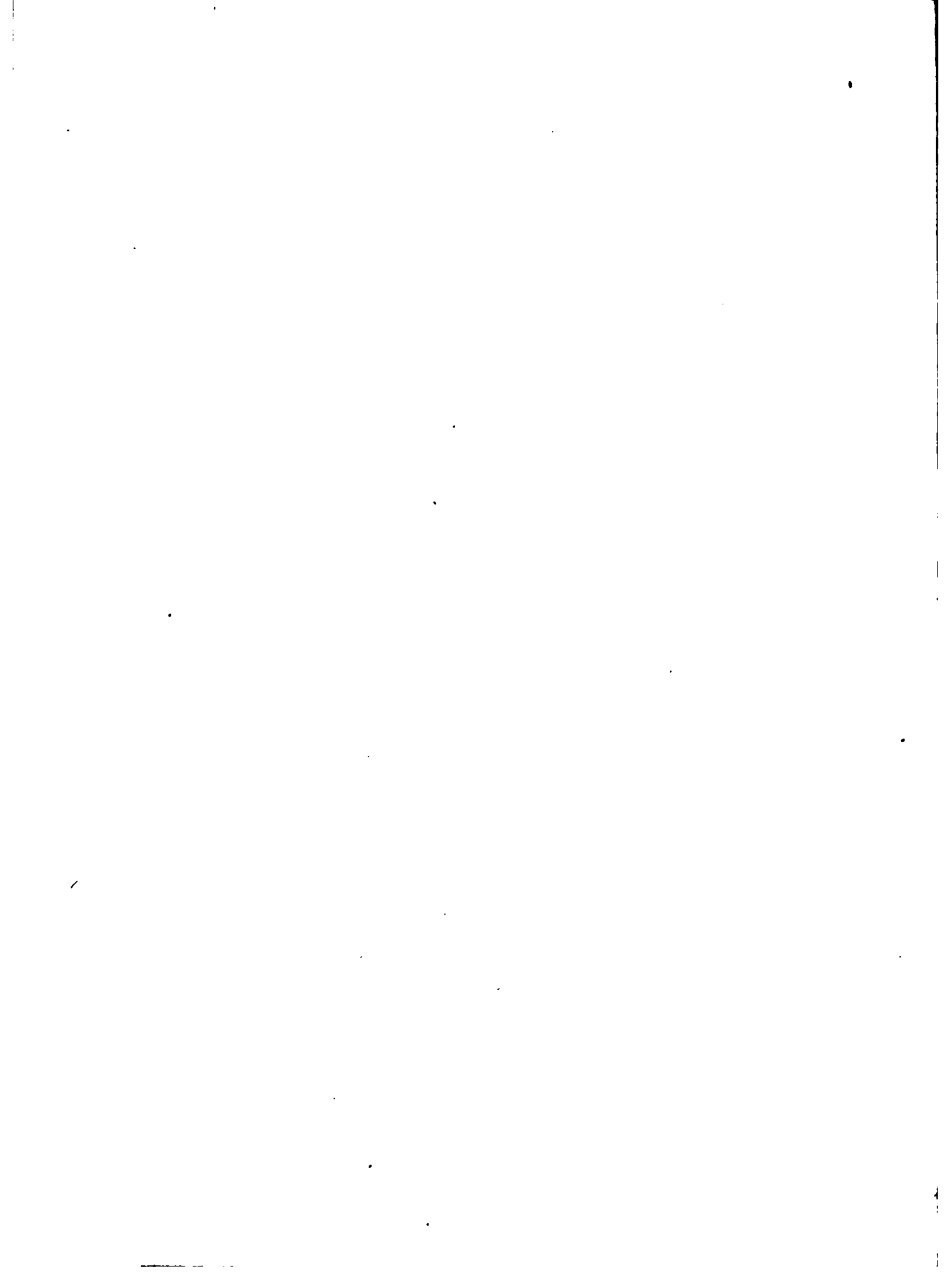


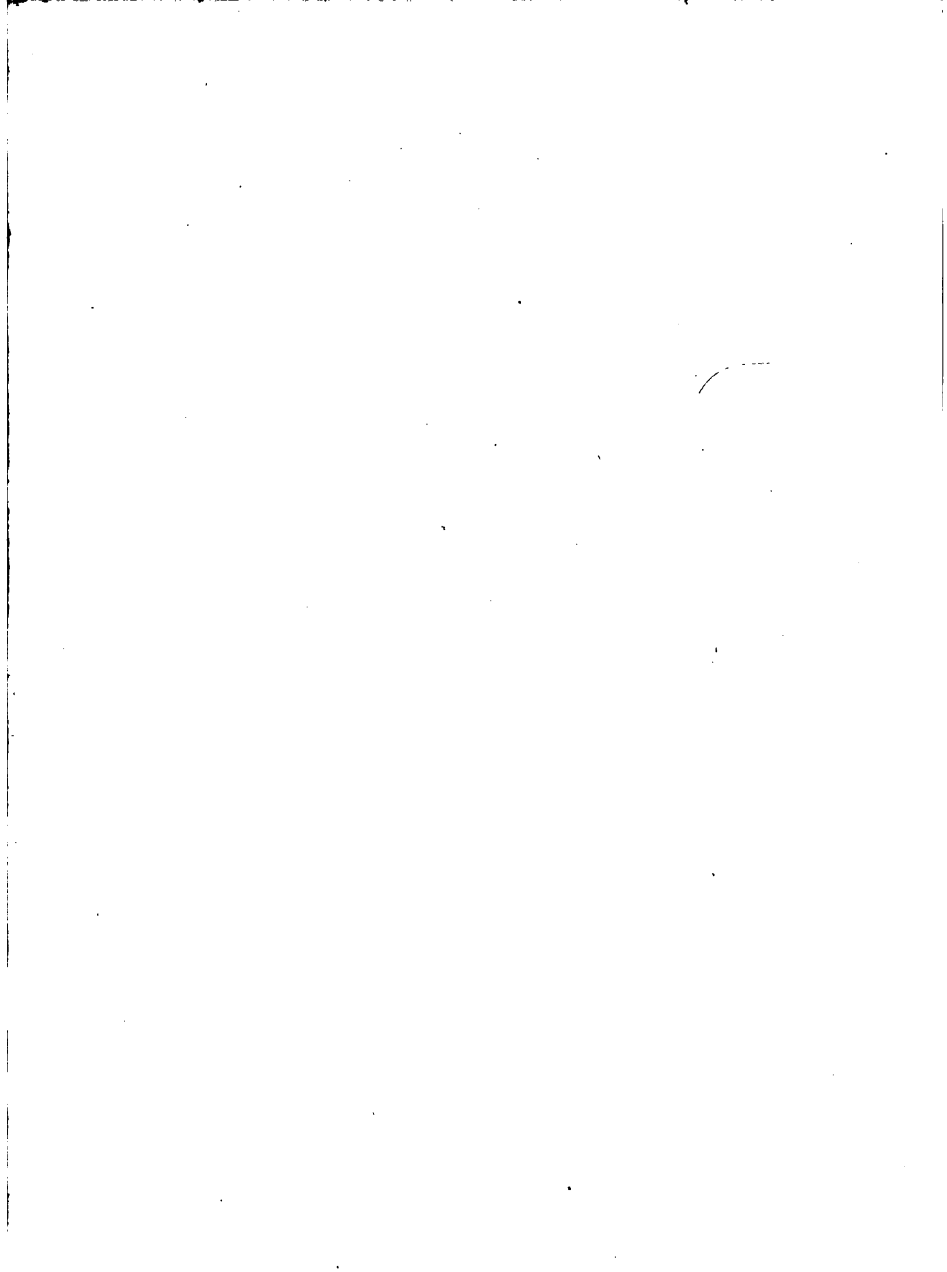
















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